

~~SECRET~~

INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~

ORCON

CLASSIFIED BY: MSG, DAMI-ISH
DATED: 051630ZJUL78
REVIEW ON: 16 Dec 1980
R-048-80

By 172 cys

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DC-37

SG1A

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning the activities of

2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.

3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.

4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-37

TIME

#66: This will be a remote viewing session for 1400 hours,
9 December 1980.

PAUSE

SG1A
SG1A
SG1A

Relax and concentrate now. Relax. Focus your attention
on [REDACTED] whose picture I have
shown you. [REDACTED] Relax, relax, relax. Locate
[REDACTED] and describe his surround-
ings to me.

PAUSE

+05 #10.5

I'm feeling, ah, couple feelings. One that, a, like looking
down a set of parallel hallways..... Feeling of.....
funny front'a felt in a room. Like I'm in a central on
it's -oke of, couple hallways and at different angles, and
then, room left is the two parallel hallways....and then
I got him, ah, some sort of a room with a, a wall bunk
and with a classic (phonetic) jail cell thing, a, feeling
the floor ah, bars. There's some fascinating thing on the
wall. Sort'a rounded and...it was down from the wall like
a....pants presser' found at bottom (phonetic). I had the
feeling him, feeling...side of a wooden bed, wooden frame
bed. Sort'a low to the floor. Not really that nice.....
Feeling as almost the room is open on both ends...like it's
got bars on both ends. Like it's stuck between the two
parallel corridors or something.

PAUSE

#10.5: Keep gettin' this feeling of him sitting on the edge of
this bunk. Something is above him and bind ...on the
wall. I don't know what. Something definitely hangs
down and over here. Sort'a sitting on the bunk, ah,
head in hands, ah, chin on hands.....took care of the
side of the room, ah, -spose sink, exposed sink, ah,
toilet can be observed from...the hall. The room is
very open an area. Flow through feeling there's no.....
there's no, ah, corners or nooks. He's right out
in front of everybody.....

SG1A #66:

Sit down next to [REDACTED]

~~SECRET~~

#10.5: To (phonetic) feelin' two things. He'sasleep in the bed, and he's sittin' on the side at the same time.

#66: Sit down next to him.

#10.5: I- there (phonetic).

SG1A
SG1A
SG1A
SG1A
SG1A
SG1A
SG1A

#66: Now, [REDACTED] has been communicating, radio communications using code. Put your arm around [REDACTED], put your arm around [REDACTED] and move now, move now forward in time, move now with [REDACTED] forward in time, move through space through time in space with [REDACTED] to that one point, to that one point in space/time where [REDACTED] will reveal this code. Move with [REDACTED] through space in time to the point, the one singular point where [REDACTED] will reveal this code through all time and all space. Move now and as you arrive and [REDACTED] reveals the code, simply be an observer and report.

PAUSE

+10 #10.5: Gettin' ah,working on it, I got something, so, let me watch.....

PAUSE

#10.5: He's, ah, standin' in the.....docket, and he has it before him a large, black notebook. Reminded me of a notebook with black covers with crinkley (phonetic) When I first had looked, I thought it was hand written then decided, umm, hand.....then when I looked at the covers....were lighter and flimsier...um, but not crinkley, like an old-fashioned bible..... and something about lambs and sheep. He's thumbing through the pages. A feelin' like it was, ah, 'nuff (phonetic) much more in the front than in the back of the book, and it was in the lower left-hand corner of the page, and that it, ah, like he was pointing at something, concerned with something, and that it had to do with lambs and sheep..... Let me work some more.

PAUSE

+20 #10.5: It could be (phonetic) dom (mumble) to use, a.... passage from the bible to use as do his work. I'm gettin' all these vibrations of the affrontry of it allthe brazenness, the...affrontry of it all to..... actually for him to have actually used the bible...to have something to do with this.....the pages in this thing, aren't (mumble)....glossy, shiny, glossy, like

#10.5: As he is turning back and forth through this.....
through the book.....

PAUSE

SG1A +25 #10.5: I say how do you make your code, [REDACTED] How do you make
your code? What is the key to your code? And, he turns
back to that page in the front and points, and he says
that's easy. It's very easy.....
I'm on the page now.....Ah, I don't know. I think
it's like a two-digit, three digit number with.....two,
one being the first two numbers.....I, ah,.....
I know, on the left-hand side of this....page there are
big squiggly things at, in the rows down the left side
of the page. Big things like.....blotches on the
page....like maybe, ah, ornate capital letters would be
or something like that. Ornate. I said, ah, how do
you do this, and he, he pointed, I take the words I need
.....I take the words I need, but he's still pointin'
to this one word, sheep, whether it's just example....

#66: Tell me about this place that you're located. When you
go through space in time to the point at which he
reveals the code...when you travel with him, through
space in time to this point, tell me now about this
place and this time that you're in.

#10.5: I'm in a courtroom, British courtroom, Magistrate
wig, ah, powdered wig, sitting, ah, like a closed courtroom
he stands in the docket that faces the Magistrate which
is like a podium.....to his right, ah, possibly only 5 or
6 people. I don't even see anything to the left of 'im....
as though he's like standing next to a wall on his left,
but he's speaking to....maybe a prime Magistrate and a
group of people.....I got black and white like big
ceremonial wigs and stuff, but, ah, may be a group of
lesser prosecutors that sit below, and to the right of
the big guy, the main guy, and he's...acrossed, maybe
20 feet of....open floor, and is, ah,....speaking from
this podium thing, and in front of 'im on this is, this
podium is this black book that he thumbs through
I'm having overlay in this problem because I'm familiar
with systems like this.

#66: Okay. In your queries with him, is this in fact a bible
or another kind of book?

PAUSE

#10.5: I think it is. I think it is a.....ah, something as, was,
that was the thing about it, was that it was the.....least
likely but obviously the most likely, because he's not

#10.5: supposed to be who he was, so, therefore, a little twist of the knife, and, ah, that was the thing about the affrontry of using a bible that ~~was~~ has a codex (phonetic) ...~~was~~ has the key.....and, ~~was~~ has, ah,.....there's something about this black book which appears as oversized in his hand, that, ah, like larger than life, in the sense that it is still more like a notebook size, and one of our small bible of recent edition. It's more.....larger and square proportion.....with a flimsey, ah, this fake leather cover on it that is.....has this false drane(phonetic) it's black and it's thin covered.....

SG1A #66: Is [REDACTED] being truthful as he explains this code?

PAUSE

#10.5: What is truth, ah, that is about which is spoken. Of course, I'm being truthful. I ...have nothing to lose..... I'm.....seemed to have drifted off of it in response to my own question.....I'm in a corner of a room, as though I'm in the back of a bookcase.....from about elbow and shoulder high, about a corner edge...is where the book is kept all the time...usually, I can't figure out why I'm in the back.Oh, I know why I'm at the back. I'm at the back 'cause I was lookin' at the page edges, anyway, so..... in order to see the page edges, and not the binding, I have to be in the back.....of this....open bookcase.... Seems to be more tall than wide. It's overhead high, and appears to be like open framing, not solid, but open framing like a....just 4 uprights connecting, ah, shelving so you can see through it.....I want to say the book is on my right. Outside, it'd be on the left end of the shelf that is possibly 10 to 12 inches higher than the... the desk or table that is in front of it.....So, back to, ah,.....my old friend here....

#66: I have no further questions at this time. If there are any closing comments that you have please make them now.

#10.5: Just give me a couple minutes.....

PAUSE

#66: Meditate....Allow me to turn the tape over. You may continue....

~~SECRET~~

#10.5: That's all I got.

#66: Okay. Let's draw the perceptions you've had.

#10.5: Okay. Sketch one. Bare room. Bars at each end of the
SG1A room as though our good buddy [REDACTED] could be observed from, from either of two corridors that the room was located between. A bunk on the right. Some curvy thing that reminded me of the thing that dry cleaners use to press slacks. It's like this thing that....yeah, it moves and it's curved on the bottom for pressing type. I don't know. It's on the wall behind his bunk. Across from his bunk, he's alone in the room, by the way, across from his bunk is just a bare toilet and a bare sink. No partitions or anything, so that he can be watched, I guess, at all times, anyway. That's sketch one.

Sketch two is imagery that actually occurred before sketch one. As I was just acquiring the target, I had this feeling of these two parallel corridors coming off of some main central area with cement blocking all over itsome sort of a.....mmmmmmmm, middle-aged modern building, you know. Maybe 25 or 30 years old, but, it was cement block. Like an administration, more like a
SG1A a prison would be. Okay, when I moved in time to the point when [REDACTED] describes what it is he was supposed to be doing, I, app-, I guess I moved forward in time because I ended up like, at the point where he's testifying before some sort of a....British mode of Magistrate system, ah, in which, and it's not a trial by jury; it's a trial by Magistrate type thing, ah..... or a hearing of some kind that he's in front of. In other words, there's not a bunch of people sittin' around passing judgment. It's as though there's a principle magistrate with a wig and robe, powdered wig and robe type custom, and then off to this greater magistrate's right side is like a lower bench, a long bench, in which there are maybe two or three lesser magistrates sit out to the side....like a tribunal or something.....and I sort of equated them with like being the state prosecutor, in that type of thing. I don't know. Ah.....that's in the foreground, left and right, center and right, I mean background center and right. And, then on the fore-
SG1A ground left is [REDACTED] is standing in like a podium area. It was almost as though he was preaching. He's standing in a docket...it was the word that came to me immediately. Ah, testifying like, and off to his right are like several, there are, there's room for a lot of people to sit on the right, but there aren't a lot of people on the right. He's testifying in front of a closed court, and there are only five or seven people sitting in this area of, of

#10.5: rows of tables and chairs. Whereas, you know, there could 'ave been a hundred people in there, but it was closed. There was only five or seven in there.

SG1A Okay. Back to [REDACTED] and the docket. He's reading, he's, he's pointing to this book, and this book, which I looked at, resembled a, ah, it was resembled a notebook at first. A loose-leaf notebook with black covers on it. And, the pages were glossy. As though he had glossy fillers, and there was some feeling of handwritteness about it. But, then I said, wait a minute. Look at this thing again very closely, and I got back in to look at this book. The book maintained its original size of like 8½ by 10 notebook size, but the pa-the pa-, the cover the binding on it had this crinkley orange, but black crinkley orange peel type of covering, and I got this feeling that it was a bible. Maybe not even in a...well, of course, who knows what the foreign tongue is there... some sort of a bible in some sort of a tongue which is different in size than what the bibles are usually in the United States. They're usually like 6 inches by 8 inches at the most. But, this is a little bit bigger than that. It's notebook size. Black, orange peel type, grooved cover on it, and the cover is when I looked at the second time became much smaller, thinner. Became thin, like about a texture of what a duotang folder, ah, maybe a little bit thicker than that, but certainly not the heavy cardboard of the original notebook idea that I had. The pages remain glossy, and [REDACTED] was spending his time, I forget what it was he said to me several times in there...that's on the tape, but was spending his time....pointing like down to the pages. Like this is where he got the word for his messages from where the, from the pages of this book. And, I remember it being generally considered to be a really quite disgusting situation that some commi spy like this would actually have the guts to use a bible as being his codecil (phonetic) whatever, and I remember him feeling sort'a like, well you smucks, what do you expect me to use, you know. You know, it was sort'a of like this superior feeling of ha, wasn't this a good one to pull over on you guys, you know.

SG1A

Anyway, I crawled across the pages of this thing. He's, very spontaneously I got the feeling that a passage regarding lamb and sheep, lambs and sheep in some sort of a quasi-biblical...or some sort of a...what do you call it... proverbial sense was maybe being used as an example or something. I don't know, and that is located like on the bottom, upper part of the bottom half of the page. I was crawling across the page on the left-hand side. He's

#10.5: pointing to it. I was trying to figure out what page it was, and I...I felt like that it was like 213 or 214 was the page number.

Okay. So, by this time....I'm familiar with codes and cyphers, particularly, you know, this type of thing, and I'm saying to myself, sort of sub-consciously saying to myself, well, this is really, this is too easy, you know. This went out when....you know, this type of a system went out ages ago, you know. You use a common book, and you use common page number and line number, and everybody knows what your messages are. Ah.....okay. So, anyway, that was all I was getting was that, and I sort of felt that it was a little unrewarding, but, I mean, you know, if this is what he wanted, and you asked me if he was being truthful, and I thought he was being truthful about it. I didn't necessarily think that this was all of it thought. I sort of felt unfulfilled, I guess.

SG1A All right. So, while I was sitting around, [REDACTED] was speaking at the docket. Like making his confession, or whatever, I guess I asked, well, maybe something I can do is find out where this book is. So, I said where is this book hidden, you know. Where, where did he hide this book, something. I popped to sketch four which is a familiar sketch, but my view of it was really twisted. I was around in the corner looking out at the back of the bookcase in sketch 4. And, this black, ah, bible, prophesy thing with big splotches of possible fancy paragraph lettering, which I failed to mention, but, okay, do later, is located on the wall end of a shelf in this open book shelf, which sits by this doorway, which I take it to be the same place as in the session last week.

Ah, I had him writing, doing something at the desk, listening to earphones, and the only way I can describe identifying the shelf is relative to another feature in the room. In the foreground is a table top, and the plane of that table top cuts across the shelf, cuts across the bookcase, and the shelf is about 8 to 12 inches above that plane of intersect. And, that's where he keep, kept...figure out where you're talking about. If I talk about while he's in the docket that is where he had kept the book. I'm talking about here, and now. This is presently is where he keeps the book, unless the book is already b---policed up or something.

Okay. After that, 4, number 4, sketch 4, I sort of still was feeling a little unresolved, and, oh, let me go on.... sketch 6 is a close-up of the book as I remember looking at it. Some sort of fancy dan printing with big bl--- printing inside of big blotches. Like first letters in each paragraph something is on it, and again it's the glossy

#10.5: pages, and everything. This is what he had before in the docket or on the podium...he was talking. Okay. After having gone through all this and being so preoccupied with this book, I felt that there must be something more. And, I think this was about at the end of the session, and you sort of gave me some free time to work.

SG1A Right at the very end, very, very end of the session, before ah, before you terminated the session, I'm hovering around [REDACTED] and he's in the docket. I'm sort of throwing statements at him like, you gotta be kiddin' me. This can't be all there is to it. I mean, this is.....I was incredulous, is what I was, I was incredulous in the sense that.....I was just the...you want to call it..... the elementariness of the whole system thus far described and the archaicism of the whole system thus far described.

SG1A I really was sort of appaled at a guy like [REDACTED] was just be doing that. And, as I'm sitting there sort of throwing these questionable, questioning vibes out watching him in the docket, he reaches down beside him, I can't tell if it's inside the or if it's on a little table just outside the docket, and he holds up.....the thing that looks like a pocket calculator, something....he holds something up in his hand that is.....calculator like. It's black plastic and metallic, electronic, something funny like that, that's a little bit bigger than the palm of his hand, you know. He holds it up, and he's like showing it to the Magistrate like, this was only the first part, and then I had to do it with this, this is the second part, is this thing that I'm holding in my hand. And, that was just at the very end. That was when I was in the free-flow type situation.

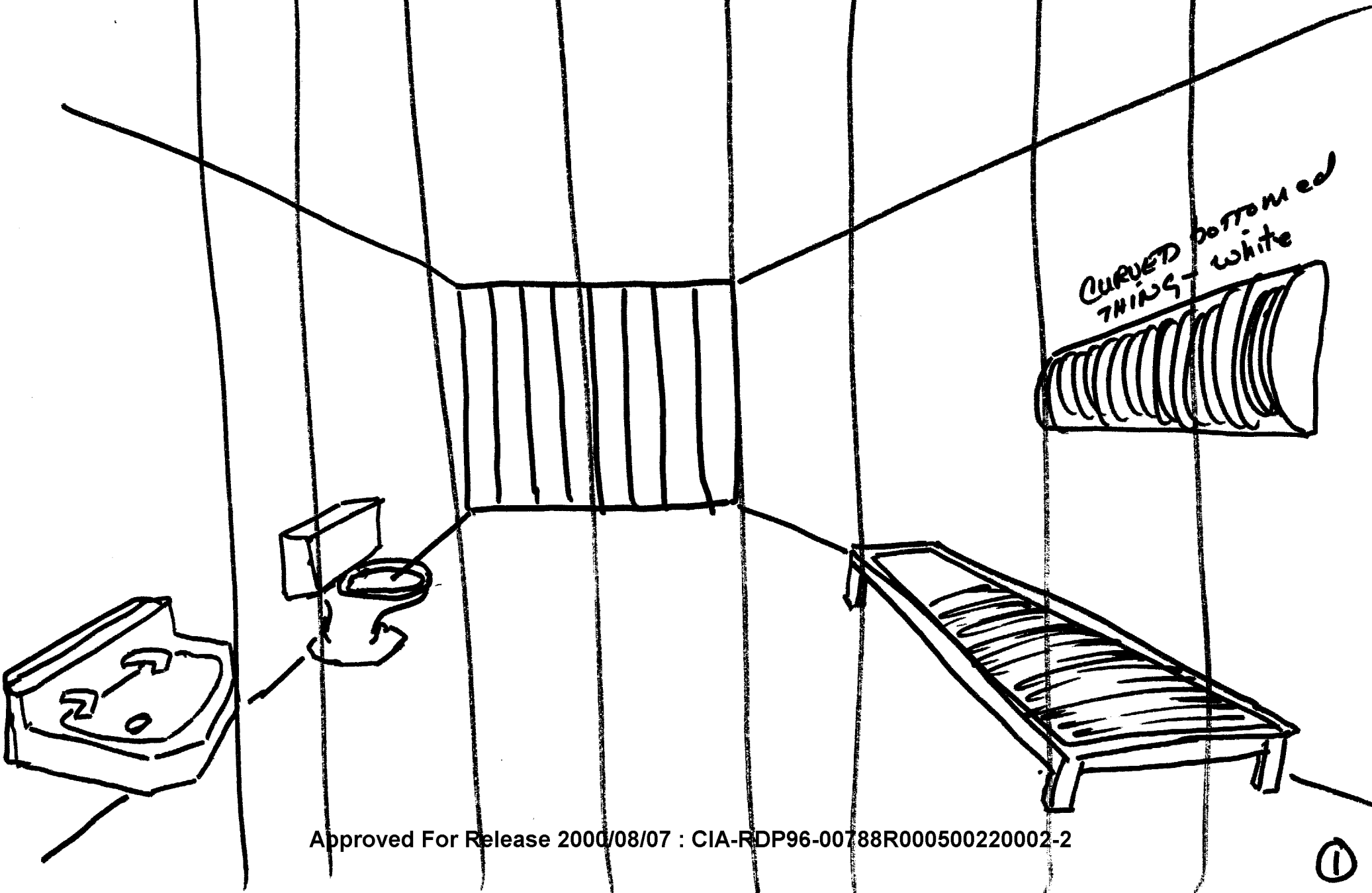
#66: Okay. Anything else you want to add?

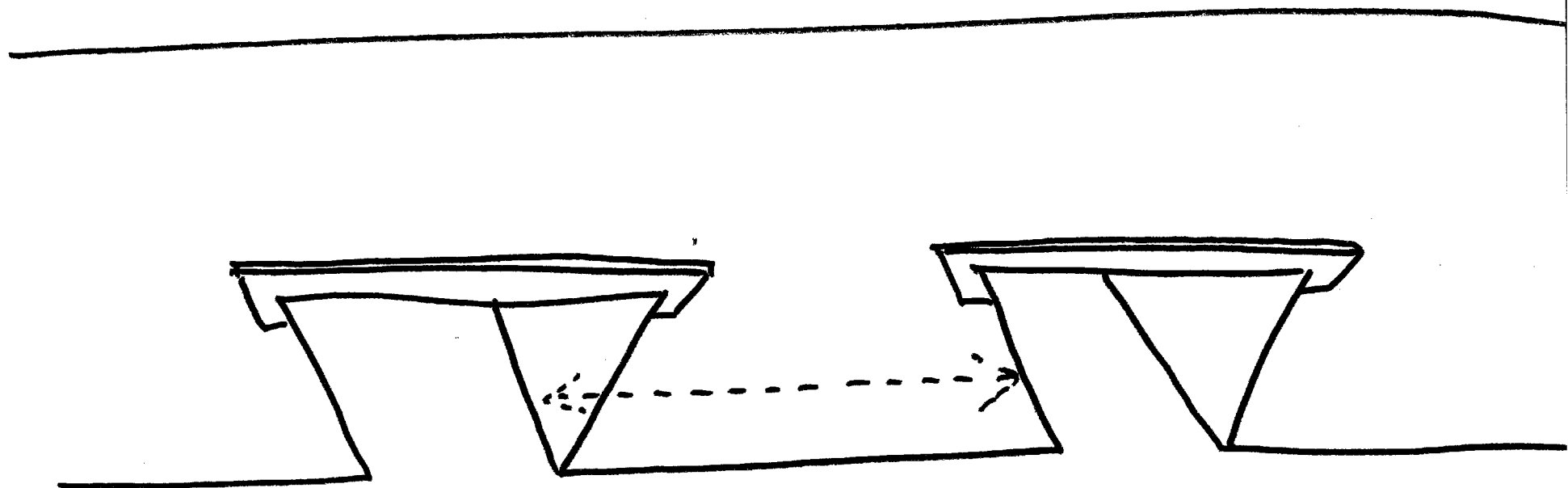
#10.5: Nope. That's about it. That's all I got.

#66: Okay.

TAB

~~BAR~~ ~~AT~~ ~~END~~ ~~OF~~ ~~ROOM~~
Room sits between two HALLS/CORRIDORS





CENTRAL AREA

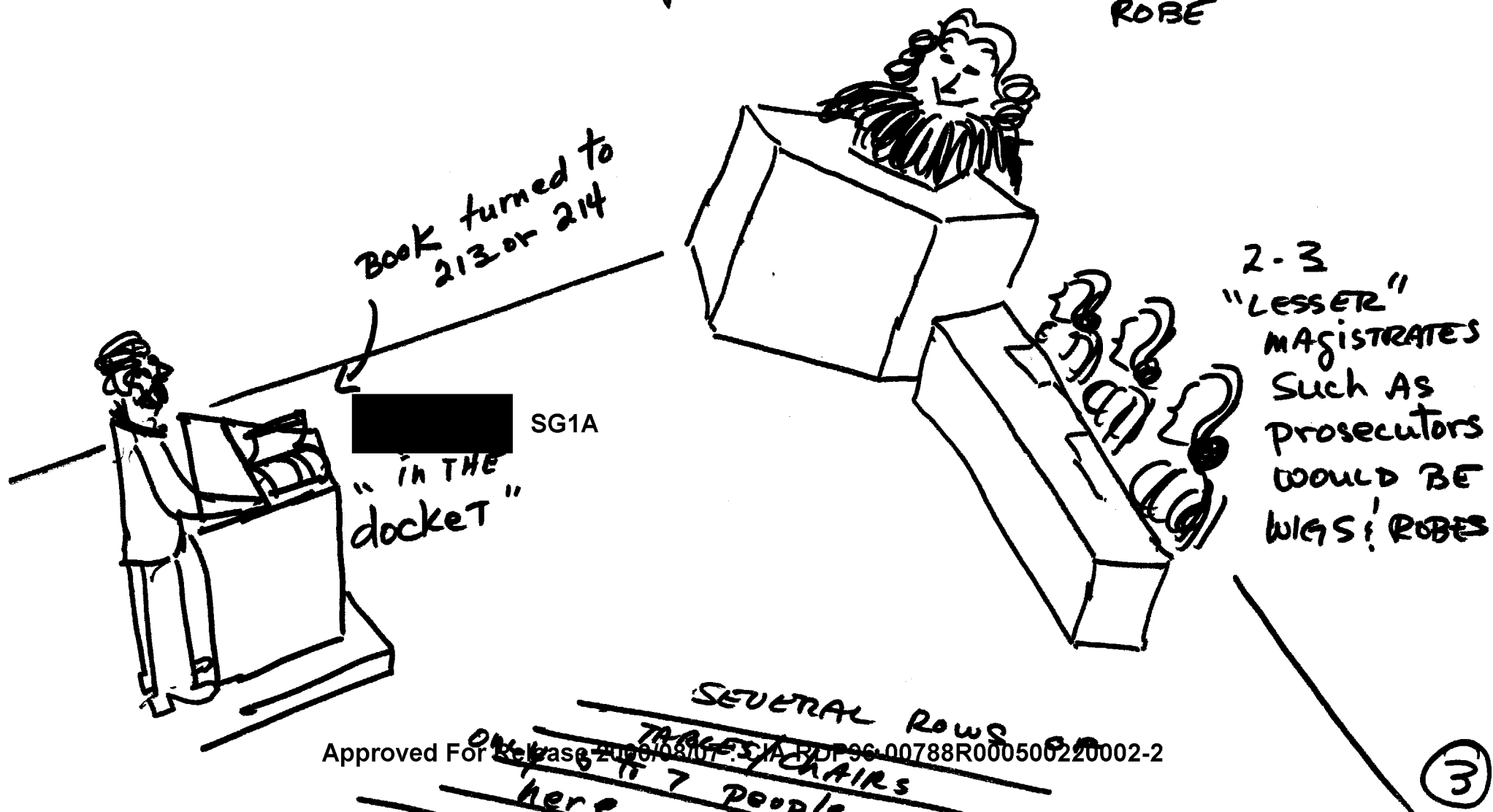
W 2 CORRIDORS LEADING
OFF IN PARALLEL SO

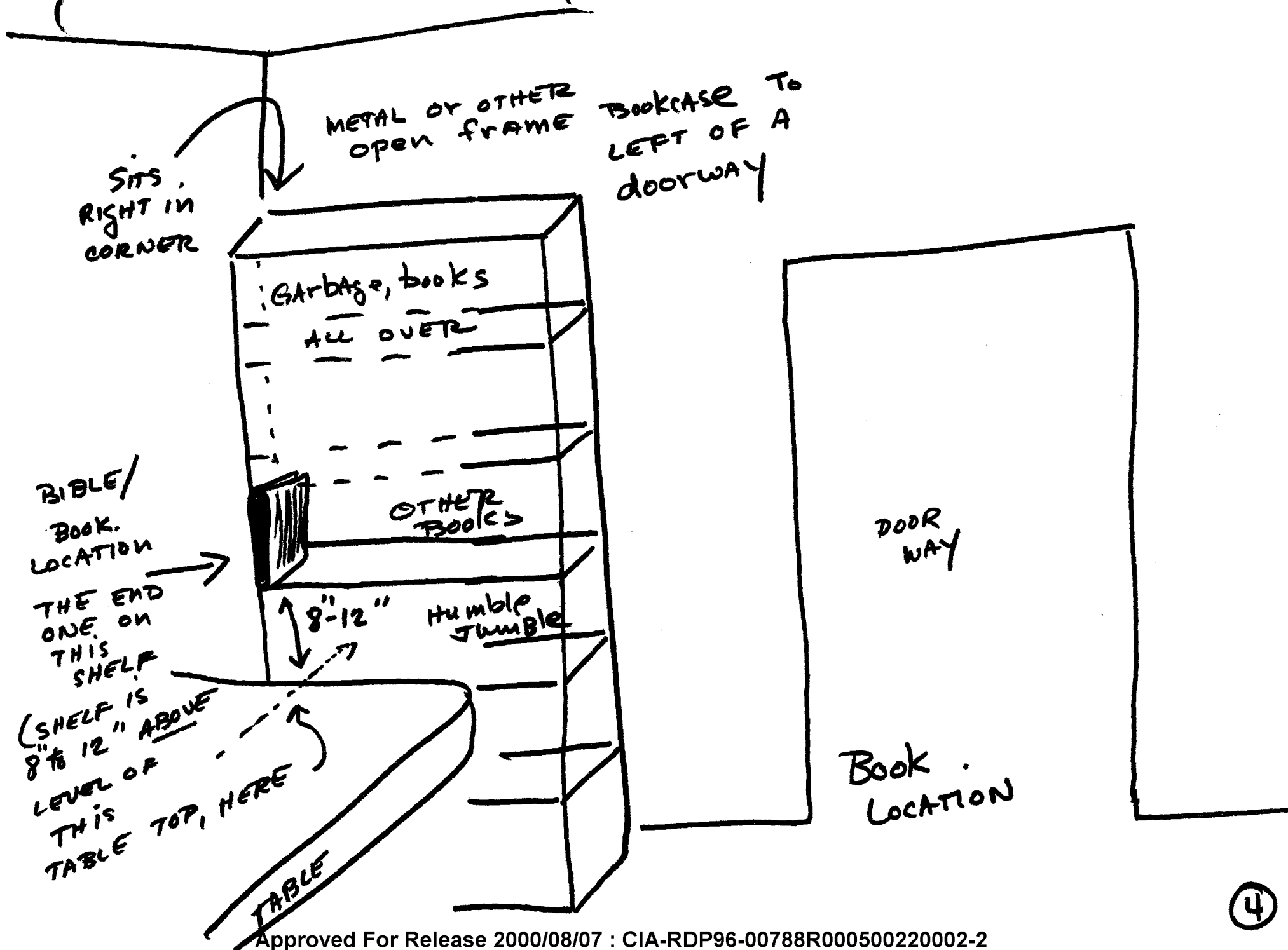
CELLS LIE BETWEEN THEM
(DOTTED LINE

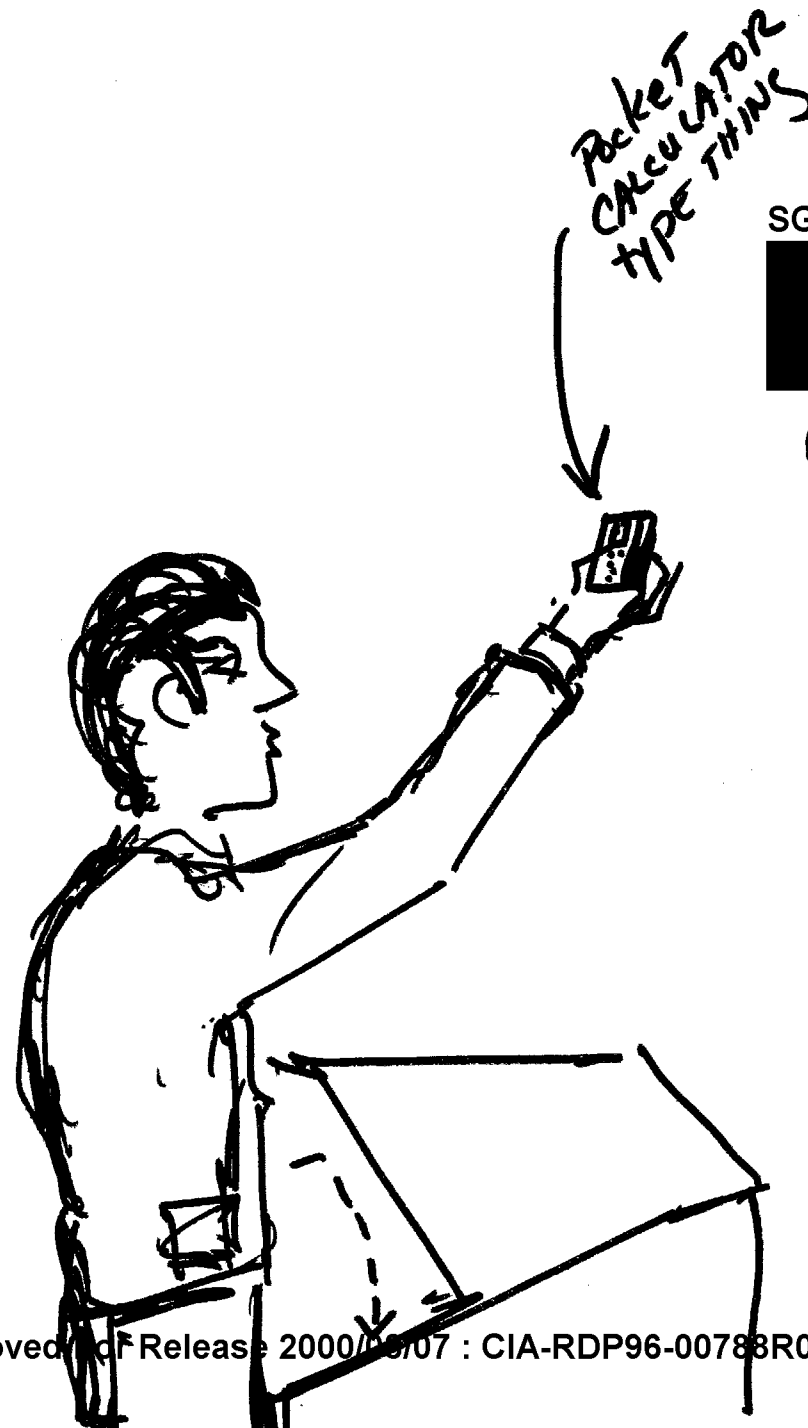
"A CLOSED HEARING BEFORE
'THE CROWN'S' REPRESENTATIVES"

A FUNNY SHAPED ROOM -
ALMOST TRIANGULAR

MAGISTRATE IN
WIG AND BLACK
ROBE







SG1A

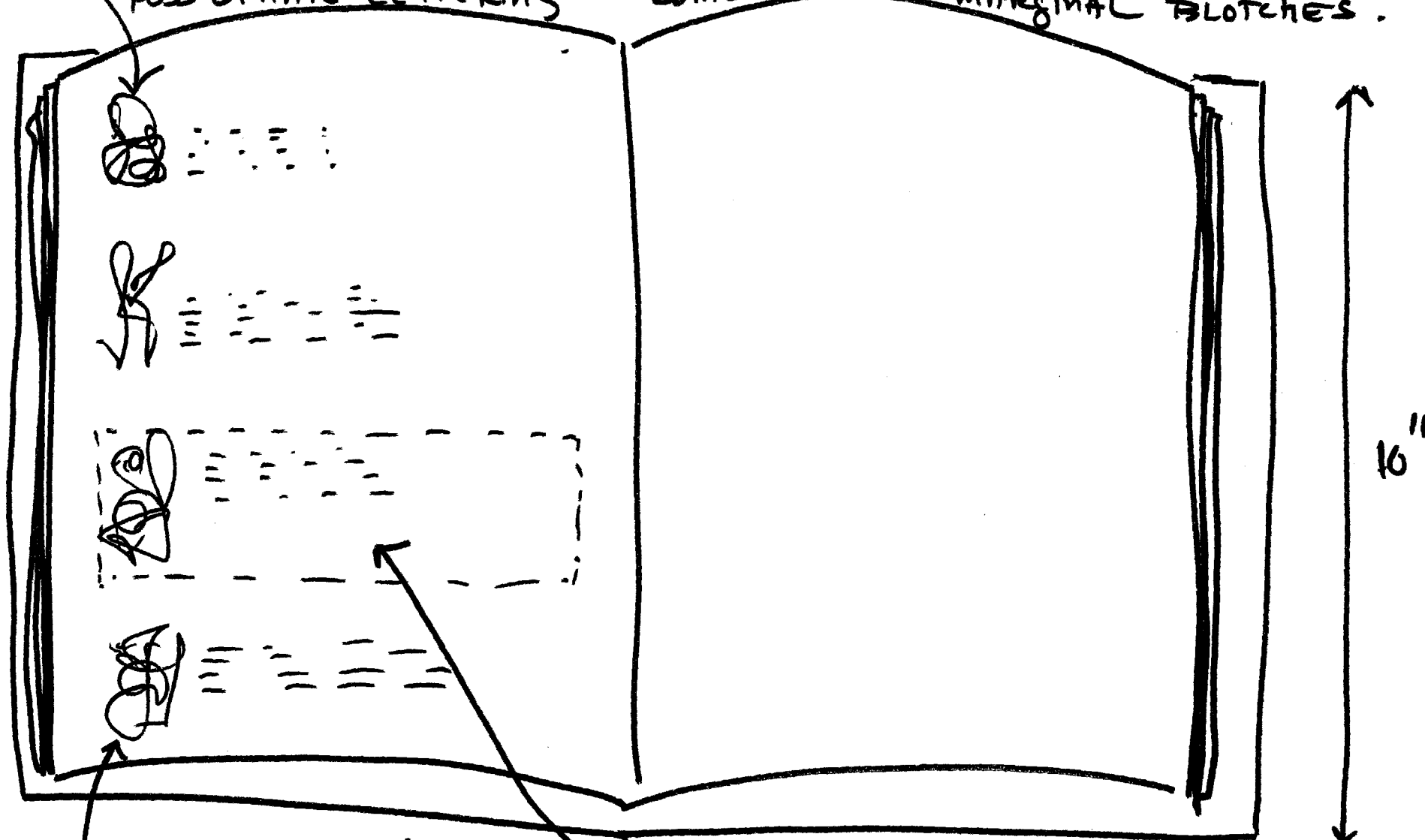


REACH down
ALONG SIDE THE
DOCKET, HOLDS UP
CALCULATOR. THIS
OCCURRED UPON
PRESSURING THAT
THE OLD "BOOK" WAS
PAGE SYSTEM AND
OLD HAT, AND THAT
THERE MUST BE MORE
TO IT THAN THAT.

NOTEBOOK, SIZED (LOSSY PAGED book having)
Thin black WRINKLY COVER
Reminiscent of a bible or
book of proverbs.

8½" (±)

POSS ORNATE LETTERING - SOME KIND OF MARGINAL BLOTCHES.



Page 213 or 214

PASSAGE has something to do
with Lambs and Sheep.

TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DC-37

1. (S/NOFORN) Prior to the session the remote viewer was shown the attached picture. He was told that he had focused successfully on this individual before and that his task for this session would be to first locate [REDACTED] at the present time.

SG1A

2. (S/NOFORN) During the session the remote viewer was asked to find that point in future space/time when [REDACTED] would reveal his communications code. Once the remote viewer located this point he was to report what he discovered.

SG1A

SG1A

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500220002-2

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500220002-2